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(85, 22). ya que no, 'since not' (43, 24). yunta de bueyes, 'team of oxen' (108, 32). zapateado: p. 109, l. 16, 'a dance where the feet make a shuffling sound on the floor, somewhat like a slow jig.'

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GERMAN LITERATURE.

Goethe's Götz von Berlichingen mit der eisernen Hand. Ein Schauspiel. Edited with Introduction, Notes and Map, by FRANK GOODRICH, Ph. D. New York: Henry Holt & Co., 1896.

THE study of Goethe in our colleges and universities properly begins with *Götz* and we are indebted to Prof. Goodrich for his concise and exact edition of Goethe's dramatic composition. In spite of its many shortcomings, in spite of the fact which its German critics never fail to accent, that it derives its great charm from the peculiarly German character of the *dramatis personæ*, it never fails to awaken the lasting interest of the American youth. It is not difficult to account for it. The power of the piece lies in its marvelous objectivity, the foremost quality of Goethe's mind, and in the presence of this elementary force the canons of æsthetic criticism are out of place.

Prof. Goodrich's Introduction contains, I. The Historical Foundation of the Play, II. The Composition of the Play, III. The Play, IV. Reception and Influence. Under I, the editor discusses in a very satisfactory manner the position of the Free Knights of Germany at the beginning of the sixteenth century. I regret, however, that he has completely ignored the influence of Humanism and the imminent Reformation upon the institution of feudalism, factors which the parts of Olearius and Brother Martin are intended to call to mind.

A more serious omission is the absence of any dramaturgic commentary, which never fails to give intense interest to the teaching of a dramatic composition. While I acknowledge that the dramaturgic history of *Götz* is particularly difficult, yet the fact remains that *Götz von Berlichingen* is one of the never-

failing 'Zugstücke' of the German stage, of which the student should be made aware. The fourth scene of the first act (Speisesaal im bischöflichen Palaste) and the second scene in the fourth act (Rathaus) are parts of the drama which are the delight of the modern stage-manager and the student can be profitably impressed with the scenic details of an artistic performance.

Only a few remarks on the Notes seem to be necessary.

P. 138, 10, 6 "*Dass* (elliptical)—*mein Blick will sagen, dass* (W)." Wustmann's explanation is strained. *Dass* is frequently used for *weil*; see Grimm's *Wörterbuch* under *dasz*, p. 817, 6 a, where he quotes, among other examples Goethe's 'aber *dasz* ich arm bin, war ich verachtet' (*Werke*, 57, 128).

P. 144, 28, 1, *Der Schöppenstuhl* requires a note on the Germanic institution of *Schöffen* and its place in modern German law.

P. 147, 37, 1-2 *da vertagen* requires a note on the present meaning of the verb *vertagen*, 'adjourn.'

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THE ADDITIONS TO THE SPANISH TRAGEDY.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Most American readers who have heard of the *Spanish Tragedy* and of the interesting problem of the authorship of the original piece, as well as of the additions appearing in the edition of 1602 and in later editions, have been compelled to depend upon the reprint in Hazlitt's Dodsley for their knowledge of the play. Now in Mr. Hazlitt's edition the places of the first three additions, usually attributed to Ben Jonson on the authority of a couple of passages in Henslow's *Diary*, are marked in the text by means of brackets or footnotes. The others unfortunately, however, including the most interesting of all, the scene with the painter, are either not marked at all, or are marked very imperfectly, so that students of Jonson and students of Kyd are